

Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.

Index of Composers and their Works.

Catalogue of Manuscripts compiled by Margaret Crum.

B.2. William Lawes.

B.3. William Lawes.

D.229. William Lawes.

D.238-40. William Lawes.

REEL TWO

C.44. Loose papers collected by Edward Lowe, 1661-82.

C.53. Christopher Gibbons.

C.54-8. Christopher Simpson, 'Months and Seasons'.

C.59-60. Fancies and divisions for two bass viols.

C.61. Divisions etc.

REEL THREE

C.64-9. Fantazias and In Nomines.

REEL FOUR

C.71. Divisions.

C.72-3. Stage music.

C.77. Christopher Simpson and John Jenkins.

C.78. Benjamin Hely.

D.251. Benjamin Hely.

E.428. Benjamin Hely.

C.79. 'Italian Sonatas'.

REEL FIVE

C.81-8.

Music from the North family,
Kirtling.

REEL SIX

C.89-91.

Music from the North family,
Kirtling.

C.98-100.

Music from the North family,
Kirtling.

REEL SEVEN

C.101.

Music from the North family,
Kirtling.

E.406-9.

Music from the North family,
Kirtling.

MS.North e.37.

Music from the North family,
Kirtling.

C.92.

Coperario.

C.95.

Instrumental pieces and songs.

C.102.

Christopher Gibbons and Thomas
Baltazar.

REEL EIGHT

D.205-11.

John Hingeston.

REEL NINE

E.382.

John Hingeston.

D.212-16.

Early In Nomines.

D.229.

See Reel One.

D.231.

Christopher Gibbons.

REEL TEN

D.233-6.

Airs, etc.

D.238-40.

See Reel One.

D.241-4.

Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.

Part books copied by John Merro.

D.251.

See Reel Four.

D.261.

John Jenkins.

REEL TWELVE

E.382.
E.406-9.
 E.410-14.
 E.415-18.

E.428.
 E.429.

See Reel Nine.

See Reel Seven.

Richard Rhodes's part books.

Pavans, etc. Incomplete part books,
 1641-2.

See Reel Four.

Sylvanus Taylor.

REEL THIRTEEN

E.430.
 E.431-3.

Christopher Simpson.

'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.

'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.

Fantazias.

REEL SIXTEEN

E.433-6.
 F.570.

'New Consort Books', 1677.

'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.
 E.451.

H.G.'s part books.

Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.
 F.568-9.

John Jenkins.

Two, from a set of five, part books.

Airs and fantazias.

F.570.

See Reel Sixteen.

REEL NINETEEN

F.573-4.
 G.612.

String music, Philip Hacquart etc.

Valentine Oldis.

MS.Mus.c.39.

Divisions for bass viol.

MS. North e.37.

See Reel Seven.

Printed book Mus.184.c.8.

MS. divisions added to The Division Violist, 1659.

REEL TEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

D.233-6.

Airs, etc.

D.241-4.

Benjamin Rogers and John Jenkins.

D. 233-6

MSS. Mus. Sch. D. 233-6

Four part-books from a set originally consisting of six, prepared probably well before 1636 for a collection of vocal music. Each part-book was divided into three sections for music in 6, 5, and 4 parts, the missing Quintus consisting only of two sections and the extant Sextus book consisting only of one section. Madrigals were copied in the six- and five-part sections, and an earlier motet by Byrd was copied at the end of the six-part section, volumes reversed. Bought by Edward Lowe, 6 Oct. 1636 (end-paper of D.233); he called them 'the parchment books'. Beginning at the end of the unused four-part sections, he copied music for stringed instruments, including the Royal Consort of W. Lawes in 5 parts. The volumes were then rebound. At a later date the counter-tenor (quintus) and tenor books were separated from the set, and the remaining volumes became Lowe's no. '23, 4 Bookes'. He now wrote only on one side of the paper. The set was catalogued in 1682, in reference to no.29, as 'Lock's Pavan Ayer and Corant'. The parts were named at the time of binding Cantus (i), Altus (ii), Sextus (iii) and Bassus (iv). Only iv was foliated by Lowe. The following list is as far as possible in the order of the Bass book (iv) as used by Lowe.

1. Anonymous movement in D mi., Bass only. iv, fol.1.
2. 12 'flat Ayres' (D minor) from the Royal Consort suites 2 and 3, by W.Lawes. Parts for two trebles (i, ii) and bass (iv). The 'two breaking Base' parts were, according to a note in iv, fol.1^v, transcribed for Lowe in the missing tenor and counter-tenor books. (The note is pr. by M. Lefkowitz in W. Lawes, 1960, p.74.) The through-bass part is in MS.Mus.Sch.E.451, pp.383-77 rev.i, ii, fols.6-10; iv, fols.2-5. See also nos.21-2 below.
- 3 - 13. Vocal music copied earlier by Lowe: Motets by Richard Dering, pr. in his Cantica Sacra ad 2 et 3 Voces, 1662, and Cantiones Sacrae 5 vocum, 1617. Voices and order of 2- and 3-part motets differ from Cantica Sacra. Through bass parts of nos. 4-13 are in MS.Mus.Sch.E.451, pp.253-72, 238, 237.
 3. Ardens est cor. i, fol.12^v; iv, fol.8.
 4. Gaudent in coelis, 2 trebles. i, fol.13; ii, fol.15^v.
 5. Justus cor sum. i, fol.13^v; iv, fol.8^v.
 6. Isti sunt sancti, 2 trebles and bass. i, ii, fol.14; iv, fol.9.
 7. Panis angelicus, 2 trebles and bass. i, ii, fol.14^v; iv, fol.9^v.
 8. Laetamini cum Maria, 2 trebles and bass. i, ii, fol.15;
iv, fol.10.
 9. O domine Jesu Christe, treble and bass. i, fol.15^v; iv, fol.10^v.

D. 233-6.2

MSS. Mus. Sch. D. 233-6

10. O bone Jesu, 2 trebles. i, ii, fol.16.
11. Sancta et immaculata, 2 tenors, lacking the second part. i, fol.16.
12. Conceptio tua, treble and bass, lacking bass. i, fol.17;
13. O bone Jesu, 5-part version: altus part only: ii, fol.16.
- 14 - 17. Dance movements and 'symphonyes' by W. and H. Lawes, copied at the end of the original 5-voice section. Counter-tenor and tenor parts may be lacking. Through bass parts are in MS.Mus.Sch.E.451, pp.201-6b.
14. Dance movements by W. Lawes numbered 1-20, 4 each in G mi., G^v, C mi., C, and D. in treble and bass parts only. ii, fols.40-2^v; iv, fols.25-6^v.
15. H. Lawes, 'Simphonyes' in G mi. and G. numbered 21-2 in iv. Treble and bass parts only. ii, fol.44; iv, fol.27.
16. H. Lawes. 'Simphonyes before the...Songes in St.Johns play'. Parts for two trebles and bass: i, fol.32; ii, fol.43; iv, fol.27.
17. W. Lawes. Almaine and Coranto in G mi., Almaine, Coranto and Saraband in D mi. One treble part, ii, fol.43.
- 18 - 20. 3 madrigals 'a 3 voci di Ricardo Diringo', tenor part only.
18. Filli se gl'occhi giro. iv, fol.28.
19. Vaghe O chiare stelle. iv, fol.28.
20. Giunto e pur donna. iv, fol.28^v.
- 21 - 22. Music from W. Lawes Royal Consort, continued (see no.2 above). Through bass is in MS.Mus.Sch.E.451, pp.360-365 rev.
21. 5 'sharp Ayres' from suites 5 and 6, D. i, fols.20^v-1; ii, fols.21^v-2; iv, fols.33^v-5.
22. 6 'sharp Ayres', suite 4, D. i, fols.22-3; ii, fols.23-4; iv, fols.35^v-6^v.
- 23 - 8. Miscellaneous consort music by W. Lawes, J. Jenkins and (one 4-part piece) Charles Coleman, mostly incomplete. The Jenkins pieces are V. da G. Soc. nos.13-17, 30-4, 37, 40-1, 43-4, 49, 52. Through bass parts are in Ms. Mus.Sch.E.451, pp.348-327 rev.
23. W. Lawes for one violin. Bass only of 3 pieces in G mi. numbered 17-19. Through bass in MS.Mus.Sch.E.451, p.346 rev.iv, fol.37.
24. Pieces numbered 28-36 for one violin by W. Lawes (28-30) and J. Jenkins (31-6). Through bass, MS.Mus.Sch.E.451, pp.345-42 rev. i, fol.32^v-4; iv, fols.37^v-8^v.
25. '4 Partes. 2 Trebles', (tenor missing), and bass, 11 pieces in G mi., 6 by W. Lawes, 4 by Jenkins and 1 by Coleman. No through bass. i, fols.34^v-6; ii, fols.24^v-6; iv, fols.40-1^v.

D. 233-6.3

MSS. Mus. Sch. D. 233-6

26. Bass only of 4 additional movements for the same instruments by W. Lawes in G added by another hand. Through bass, in Lowe's hand MS.Mus.Sch.E.451, pp.348-47 rev. iv, fols.42-3.
27. W. Lawes, bass only of pieces numbered 63-6. Through bass, MS. Mus.Sch.E.451, pp.341-40 rev. iv, fols.43^v-4.
28. W.Lawes pieces numbered 161-6, and J.Jenkins pieces numbered 167-73, for treble, alto, tenor, bass, bass parts only. V. da G. Soc.13-17. Through bass, MS.Mus.Sch.E.451, pp.332-27 rev. iv, fols.44 -6.
29. Locke's 'second part of the broken consort' for two trebles and bass, in R. Harding's Thematic Catalogue nos.135 and 138. Aires numbered 1-20, 6 suites, in C mi., C, D mi., D, E, E mi., F. Through bass is in MS.Mus.Sch.E.451, pp.119-34, 194-98. i, fols.37^v-49^v; ii, fols.48^v-61; iv, fols.47^v-59^v.
- 30 - 2. Three-part music copied after binding, with through bass in 'Sextus' (iii). In ii, the first three suites are for Mean (mezzo-soprano clef); the fourth to the sixth for Alto; the seventh and eighth for Bass.
30. Locke's 'Flat consort for 3', Thematic Catalogue 133. Fantazia suites 1-8 (movement numbered 1-16). i, fols.50^v-62; ii, fols.62^v-74; fols.7^v-17; iv, fols. 60^v-69, 75^v-6.
31. Treble part only of the Fantazia from suite 9, numbered 17, i, fols.63^v-4.
32. 'Mr. Blundevile's Ayres' for 2 trebles and bass. i, fols.65-7; ii, fols.75-6; iii, fols.18^v-19; iv, fols.77-8.
33. The original owner's copy of Byrd's 6-part motet, 'Christ rising again from the dead', pr. Songs of sundrie natures, 1589, nos. xlvj-xlvi. i medius, fols.80^v-1; ii superius, fols.90^v-1; iii sextus, fols.34^v-5 rev; iv bass, fols.73^v-4.

Volumes reversed.

- 34 - 40. The original owner's copies of music from Wilbye's Madrigals, 1609, and Yonge's Musica Transalpina, ii, 1597. Six parts, lacking quintus and tenor.
34. Wilbye, O wretched man. i, fol.111^v; ii, fol.119^v; iii, fol.4; iv, fol.104.
35. 'Young', Love quench this heat. i, fol.111; ii, fol.119; iii, fol.4; iv, fol.104.
36. Wilbye, Ah cannot sighs. i, fol.110^v; ii, fol.118^v; iii, fol.5; iv, fol.103^v.
37. Wilbye, Where most my thoughts. i, fol.110; ii, fol.118; iii, fol.5; iv, fol.103.

D. 233-6.4

MSS. Mus. Sch. D. 233-6

38. Wilbye, Despightful thus. i, fol.109^v; ii, fol.117^v; iii, fol.6; iv, fol.102.
39. Wilbye, Draw on. i, fol.109; ii, fol.117; iii, fol.6^v; iv, fol.102.
40. 'Young', Dainty white pearl'. i, fol.103^v; ii, fol.111^v; iii, fol.12; iv, fol.96.
- 41 - 3. Music for strings copied by Lowe. Through bass parts are in MS.Mus.Sch.E.451, pp.375-363 rev.
41. 'Mr. Younge for two Lyra violls! i, fols.102^v-99^v; iv, fols. 101-100.
42. 'Hudson's Ayres. i, fols.98^v-97; iv, fols.100-99^v.
43. 'Mr. Younges sharpe Ayres'. i, fols.96-95^v rev; iv, fols.98-97^v.
44. 'Pavan. 3 Parts. Octo. 25. 1641' (by Lowe (?), for Mr. Godfrey). Through bass in MS.Mus.Sch.E.451, p.213. i, fol.93^v; ii, fol.45; iii, fol.95^v rev.
- 45 - 50. The original owner's copies of vocal music: cf. 34-40. Five parts, lacking quintus and tenor.
45. 'Young', Dolorous mournful cares. i, fol.77^v; ii, fol.87^v; iv, fol.72^v.
46. 'Young', The white delightful swan. i, fol.77; ii, fol.87; iv, fol.72.
47. 'Young', Cynthia thy song. i, fols.77-6^v; ii, fols.87-6^v; iv, fols.72-1^v.
48. Wilbye, Sweet honey sucking bees. i, fol.76; ii, fol.86; iv, fol.71.
49. Wilbye, Yet sweet take heed. i, fol.75^v; ii, fol.85^v; iv, fol.70.
50. Wilbye, Weep, weep mine eyes. i, fol.75; ii, fol.85; iv, fol.70.
- 51 - 2. Treble parts only of verse anthems, probably copied by the same hand as no.26 above.
51. E. Lowe. O how amiable. i, fols.92-1^v rev; ii, fols.46^v-7.
52. (E. Lowe (?)). Why do the heathen. i, fol.91 rev.; ii, fol.47.

Upright 4^o, 114, 122, 38 and 108 leaves. All but iii are divided into sections of 4, 6, and 3 quires, normally of 8 ruled leaves, separated by unruled leaves, to contain music in 6, 5 and 4 parts. iii consists of 4 quires of 8 + endpapers. Watermark: Coat of Arms, not in Heawood. From iv, fols.34 and 39 were removed before fols.35 and 40 were copied. Uniformly ruled with 9 staves to a page and margins at both edges. Bound, or more probably rebound, for Lowe in white vellum with kid strings. His number 23. In 1682 catalogue. Music School A.4. 24-7. Hake CII.

(84)

MS.Mus.Sch.D.238-240

see with

MS.Mus.Sch.B.2-3

D. 241 - 4

MSS. Mus. Sch. D. 241 - 4

Part-books, (i and ii) First and Second Treble, (iii) Tenor and Second Bass and (iv) Bass, containing three and four-part consort music copied at different times, about the third quarter of the 17th cent., by an anonymous scribe, by Matthew Hutton¹, and Edward Lowe. The first, anonymous, scribe copied works by Benjamin Rogers² and John Jenkins³, beginning a fresh quire for works by each in each different key. His plan was continued by Lowe, who added suites by Jenkins⁴. Matthew Hutton interposed music by W. Lawes. Lowe's labels describe the set at this stage. At a later date he filled remaining space with music by Rogers, Baltzar and Henry Bowman⁵. Indexes of part of the contents are in Lowe's hand at the beginning of each book.

Four-part suites, in the hand of the first scribe, on the same pages in each book, unless otherwise described.

- 1 ± 10. Music by Benjamin Rogers to which Matthew Hutton added movements by William Lawes from the Royall Consort suite.
1. A mi. Numbers in Lowe's hand refer to copies in MSS. Mus.Sch. E.431-6. pp.1-3.
 2. 'Dr. Rogers 9 Muses'. Copied late by Lowe. pp.4-6.
 3. B \flat . pp.13-15.
 4. W. Lowes. Pavan and 19 other movements in D mi. from the Royall Consort Suite 'New version' nos.1-3. Copied by M.Hutton. pp.16-24.

- Notes. 1. See P.J. Willetts in 'Music from the circle of Anthony Wood at Oxford', B.M.Q. xxiv (1961)m p.73.
2. Another copy of the bass of the Rogers suites was made by E. Lowe in MS. Mus. Sch. E.451, pp.263-8.
 3. The organ part of the Jenkins suites is in MS.Mus.Sch.D.261, fols.39-76, copied from a different source by a hand which also wrote headings in D.241, and corrections in D.242 (pp.60 and 76); this hand wrote 'Mr. Lowe' in D.244, p.73.
 4. Bass parts for these Jenkins suites are in MS.Mus.Sch.E.451, pp.165-82.
 5. Bass parts for the pieces by Rogers, Baltzar and Bowman are in MSS.Mus.Sch.E.451, pp.140-61.

D. 241 - 4.2

MSS. Mus. Sch. D. 241 - 4

5. D. pp.25-8.
6. W. Lawes. Pavan and 16 other movements in D. from the Royall Consort Suites 'New version' nos.4-6. Copied by M. Hutton. i, ii, pp.29-36; iii, iv, pp.28-35.
7. E mi. pp.37-9.
8. Mr. Rogers of Mag. Col. 2nd sett in Elami. Dated 1668. Organ-part (autograph (??)) is MS.Mus.Sch.C.44, fols.179-80. Copied late by Lowe. pp.41-4.
9. Rogers Retrograde Ayres for 3 pts. Copied late by Lowe. i, ii, pp.45-7; iv, p.36.
10. F. pp.49-50.
11. Baltzar's Ayres for 3 violins. Copied late by Lowe. i, iii, pp.51-4; ii, pp.51-5.
12. Mr. Henry Bowman. 15 3-part Ayres first performed in the Schooles. Thursday 5 Feb. 1673/4. Copied late by Lowe. Extra bass part in iii. i, iii, pp.55-9; ii, pp. 56-9; iv, pp.51-4.
- 13 - 33. Suites by John Jenkins; three and four parts.
13. G mi., 2 trebles and bass. M.7 i, pp.65-7; ii, pp.60-3; iv, pp.62-4.
14. G mi., Copied by Lowe. Ashbee no.1. i, pp.68-9; ii, pp.64-5; iii, iv, pp.65-6.
15. G mi., 2 basses and treble. i, pp.72-4; iii, pp.62-4; iv, pp.68-70.
16. A mi. 2 trebles and bass. M.8. i, pp.77-9; ii, pp.73-5; iv, pp.74-6.
- 17-18. 2 suites in A mi., 2 basses and treble. ii, pp.76-83; iii, pp.73-9; iv, pp.78-84.
19. A mi. Copied by Lowe. A no.2. i, iii, pp.81-82; ii, pp.70-1; iv, pp.71-2.
20. B \flat , 2 trebles and bass. i, pp. 89-91; ii, pp.85-7; iv, pp.85-6.
21. B \flat , 2 basses and treble. i, pp.93-6; iii, pp.85-8; iv, pp.90-3.
22. B \flat , Copied by Lowe. A. no 5, i, pp.98-9; ii, pp.88-9; iii, pp.90-1; iv, pp.94-5.
23. C, 2 trebles and bass. M.10. i, pp.102-4; ii, iv, pp.98-100.
24. C, 2 basses and treble, i, pp.108-11; iii, pp.89-101; iv, pp.104-7. Corant copied with no. 18.
25. D, 2 trebles and bass. i, pp.113-5; ii, iv, pp.110-12.

D 241 - 4.3

MSS. Mus. Sch. D. 241 - 4

- 26. D, 2 basses and treble. i, pp.118-20; iii, pp.110-13;
iv, pp.120-3.
- 27. D mi., 2 basses and treble. i, pp.121-3; iii, pp.114-7;
iv, pp.120-3.
- 28. E mi., 2 trebles and bass. i, pp.126-8; ii, pp.122-5;
iv, pp.126-8.
- 29. E mi. Copied by Lowe. A. no.7. i, pp.129-30; ii, iii, pp.126-7;
iv, pp.130-1.
- 30. E mi., 2 basses and treble. i, iv, pp.132-5; iii, pp.121-4.
- 31. F, 2 trebles and bass. M.6. i, ii, pp.138-40; iv, pp.138-9.
- 32. F. Copied by E.Lowe. A. no.4. i, ii, iv, pp.141-2;
iii, pp.138-9.
- 33. F, 2 basses and treble. i, pp.144-6; iii, pp.134-7;
iv, pp.144-7.

Large upright 4^o: 150, 148, 150 and 150 pages, numbered by Lowe. Each has 11 gatherings of 6 with one, variously placed towards the end, of 8, plus end papers. The last leaf of ii was removed. Water-mark : Bend and Lily, no initials, not recorded in Heawood. Ten staves to a page, marginal ruling at both edges. Vellum binding. Given to Lowe by Theodore Colbius of Colbey, organist of Magdalen College 1661-4, according to notes in MSS. Mus. Sch. D. 261, fol.61, and C.44, fol.180^v. Paper labels on front covers in Lowe's handwriting. No. 26 (label of iii). In 1682 catalogue. Music School A.4. 34 - 7. Hake CVII.